

The
Cleveland
Museum
of Art

Annual

Members Magazine

Current Exhibitions

Cover: More than 3,000 years ago the scribe Minemheb supervised construction of the temple built to celebrate the 30th year of Amenhotep III's reign. See p. 4.



Henri Matisse's print 'The Frigate', 1938 (The Baltimore Museum of Art) is on view in Matisse, Picasso, and Friends.

LEGACY OF LIGHT: MASTER PHOTOGRAPHS FROM THE CLEVELAND MUSEUM OF ART

Gallery 101, through February 2

Photography from its very beginning to the present: highlights of a major collection

Sponsored by Centerior Energy Corporation with additional support
from The Cleveland Foundation

LEGACY OF LIGHT: SEVEN MASTERS IN DEPTH

Gallery 102

MATISSE, PICASSO, AND FRIENDS: MASTERWORKS ON PAPER FROM THE CONE COLLECTION OF THE BALTIMORE MUSEUM OF ART

Galleries 109–112, through January 19

Rarely seen treasures from a great personal collection

Supported in Cleveland by Andersen Consulting and LTV Steel Company

MARY ELLEN MARK PHOTOGRAPHS: INDIAN CIRCUS

Gallery 105, through January 16

Selections from a recent series by the award-winning photojournalist

POETIC PASTS: DIGITAL PHOTOGRAPHY BY MARTINA LOPEZ

Gallery 105, January 17–March 23

A mysterious world of space, time, and memory

GREEK ISLAND EMBROIDERIES

Gallery 106, through April 13

Supported by Patron Sponsors Mary and Leigh Carter

From the Director

Dear Members,

I hope you all have had a wonderful holiday season and that everyone has had a chance to make a visit or two to the museum part of the experience.

We've tried to step up our Wednesday evening programming lately—you will have received our colorful little brochure on that topic recently—so come and see how the museum can offer you an enjoyable (and affordable) Wednesday night out, even when a few feet of snow may preclude lounging in the outdoor sculpture court.

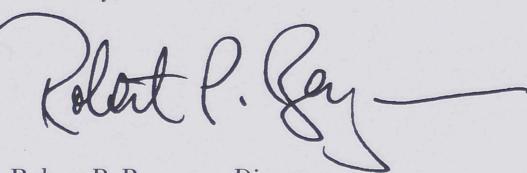
In particular I invite you to attend *Art Travels*, my own contribution to the Wednesday evening menu. Every January for the past few years, I've taken the opportunity to put on my scholar's hat to offer a series of public Wednesday night slide lectures in Gartner Auditorium. The topic of this year's series of three lectures is Gothic architecture—a subject that will afford the opportunity to discuss some of the greatest buildings created by Western civilization. You can come the day of the lecture and buy tickets at the door, or you can order a pass to the whole series in advance and enjoy a substantial discount.

I also encourage you to visit the two major special exhibitions on view right now: *Legacy of Light: Master Photographs from The Cleveland Museum of Art*, the critically acclaimed survey of our photography collection; and *Matisse, Picasso, and Friends*, featuring key works by

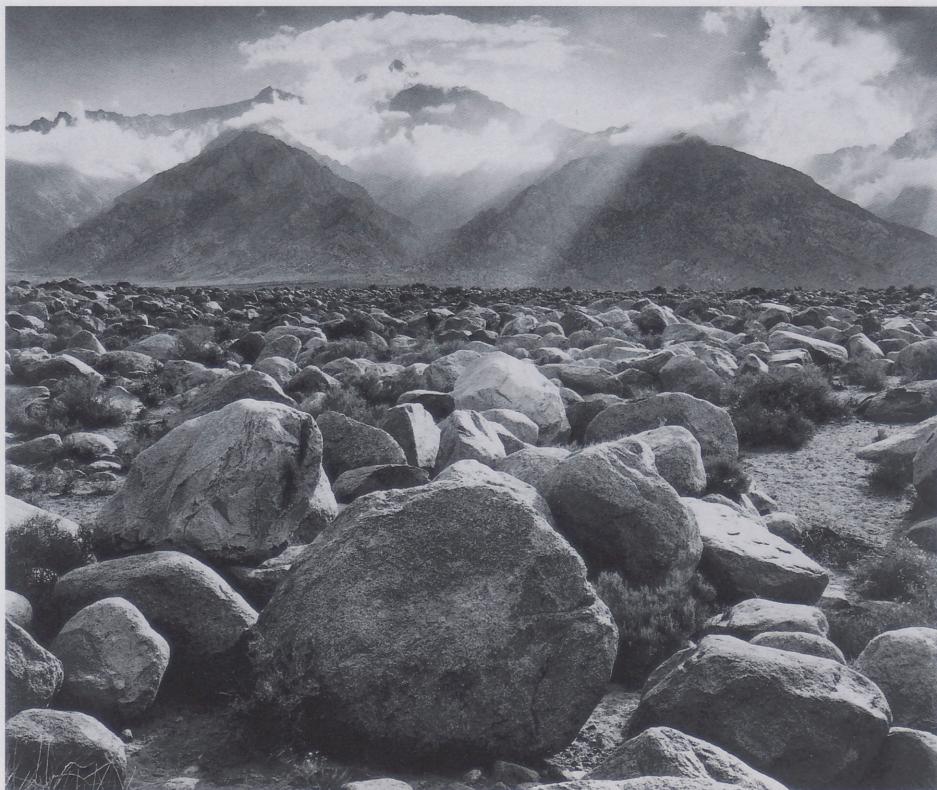
many of modern art's most important figures. I'd like to thank our sponsors for making these shows possible here: Centerior Energy and The Cleveland Foundation have sponsored *Legacy of Light*, and Andersen Consulting and LTV Steel have supported the Cleveland presentation of *Matisse, Picasso, and Friends*. The complete catalogue of our photography collection, whose publication is also supported by The Cleveland Foundation, will be in the Museum Store this month.

Members tickets are available now through Advantix (241-6000) for *Fabergé in America*. The museum box office will open March 2 (no service fee). During the run of the exhibition, members will enjoy not only a members-only ticket line, but a separate entrance into the show as well. We're also offering three Monday members-only days, to make sure you all have an opportunity to see this exciting show under optimal viewing conditions. I do hope you'll take advantage of this special benefit and of the other museum opportunities afforded by your membership.

Sincerely,



Robert P. Bergman, Director



Ansel Adams's famous Mount Williamson, The Sierra Nevada, from Manzanar, California, 1945 (gelatin silver print, Andrew R. and Martha Holden Jennings Fund 1989.18), is in Seven Masters in Depth, the companion exhibition to *Legacy of Light*.



An Old Friend Returns

Great works of art can be like old friends. If you are lucky, good pals from years ago can turn up again suddenly, long after you've given up on them. So it is with Minemheb—at least this granodiorite portrait of the scribe, which Clevelanders saw for the first time in 1992 in the exhibition *Egypt's Dazzling Sun: Amenhotep III and His World*.

This statue presents Minemheb kneeling, with a shrine in front of him. On top of the shrine, a hamadryas baboon (representing the god of wisdom, Thoth) sits so serenely that he appears

ready to break into a smile. According to the ancient hieroglyphic inscriptions on the base and back of the sculpture, Minemheb oversaw the construction of the temple built in honor of Amenhotep III's jubilee held in the 30th year of his reign. The job required marshaling great numbers of laborers to quarry and transport enormous amounts of stone. Minemheb would have gained the experience necessary when he served as scribe of the pharaoh's army, a fact also recorded in the inscription. Since Amenhotep III's reign was one of lengthy peace and much temple and monument building, the construction crews

Minemheb, Chief of Works of the Jubilee Temple of Amenhotep III (around 1361–1353 BC, Leonard C. Hanna, Jr., Fund 1996.28) is actually a statue within a statue. It represents the scribe kneeling and presenting a statue of Thoth. The inscription on the altar dedicates the to "Thoth, lord of

Hermopolis, the great god of Hesret." Hesret is the name of the cemetery at Hermopolis, the site of a temple of Thoth in Middle Egypt very close to El-Amarna, the area where Amenhotep III's son Akhenaten built his new capital city.



were most likely drawn from the vast numbers of unskilled soldiers in the Egyptian army.

Minemheb must have been a special man in his day. As a scribe, he would have been one of the very few ancient Egyptians who could read and write, and to be entrusted with such an important project made him even more unusual. And it was the rare official, indeed, who received the royal favor of having his portrait carved in the exceptionally hard granodiorite from the pharaoh's own quarries by the royal craftsmen. Minemheb must have been one of Amenhotep's favorites. Yet, if it were not for this statue we would know nothing about him because his name has not yet been found in any other written texts.

This statue was one of few privately owned works in *Egypt's Dazzling Sun*, which was otherwise made up of loans from such major collections as the Cairo Museum, the British Museum, the Louvre, the Metropolitan. Its luminous polish, elegant style of carving, and magnificent preservation made it fully the equal of the better known works among which it was displayed. Needless to say, we were reluctant to see Minemheb leave when the exhibition closed. As luck would have it, however, the sculpture was destined to return. The museum was able to purchase it in 1996, and the work is now a permanent member of Cleveland's Egyptian art collection.

■ Arielle Kozloff, Curator of Ancient Art



The hieroglyphic inscription on the left side of the base of Minemheb's statue reads, "An offering that the king gives to Ra-Horakhty [an aspect of the sun god], that he might allow that memory of

me be good and enduring forever, and that I might behold his beauty in the course of the day, for the ka [vital spirit] of the chief of works in the jubilee temple Minemheb, vindicated."



A Work in Progress

Egyptian antiquities were the first works of art acquired by the Cleveland Museum of Art in 1913, three years before its building opened to the public in June 1916. Eighty years later the museum maintains its commitment to collecting Egyptian works of outstanding quality, as the latest major acquisition in this field, the statue of Minemheb, confirms.

It may come as a surprise, then, that the CMA has not published a comprehensive catalogue of its Egyptian collection. Except for a few stellar pieces that have figured in major traveling exhibitions such as our own *Egypt's Dazzling Sun: Amenhotep III and His World*, which was also on view in Fort Worth and Paris, the collection remains largely unknown, even to specialists. But the number of masterpieces in this relatively small grouping of some 553 objects (154 of which are on view) is proportionately high. The preparation of a thoroughly documented and generously illustrated catalogue, scheduled for publication in 1998, is one of several such ongoing projects that will make the museum's collections better known to scholars and the interested public all around the world.

The catalogue spans forty-eight hundred years of Egyptian art from prehistoric to Roman times (about 4500 BC to AD 299) in almost every medium: sculpture in the round and in relief; stone and metal vessels; pottery, glass, and faience vessels; scarabs and seals; jewelry; amulets; cosmetic objects; tools and weapons; furniture; papryri; coffins; shawabtys (funerary figurines); and canopic jars (containers for the viscera of mummified persons). To a certain extent, the Egyptian collection reflects the organization of the museum into departments. Hellenistic and Roman works made in Egypt are included in the ancient art department, rounding out the picture of Greco-Roman Egypt. Coptic Christian art, however, is divided between the medieval art and textile departments.

Once the parameters of the catalogue were established, all the information about each object (title, material, measurements, history, exhibitions, publications) were verified and entered into a database. The ongoing library research,

archival work, visits to other collections, and inquiries to colleagues are a curator's dream.

One of the many important components of the research for the catalogue is provided by the conservation department. Each object must be carefully examined by an experienced objects conservator, and each catalogue entry will include a condition summary with, where appropriate, a detailed discussion of the materials employed and method of construction. In addition, technical studies will be devoted to pigments, copper alloys, faience, and organic material using the museum's state-of-the-art analytical equipment (such as microscopes, x-ray diffractometer, x-ray fluorescence spectrometer) and, when necessary, outside facilities. The published results should contribute not only to our knowledge of the collection but also to scholarship in general.

This multifaceted approach to the catalogue has already produced a number of exciting new finds. For example, a careful look at the museum's shawabtys has resulted in new readings of the often damaged and barely legible hieroglyphic inscriptions naming their owners, enabling us to trace them to an important discovery made in 1891 near the temple of Hatshepsut in western Thebes—the hidden tomb of the priests and priestesses of Amen. A close study of our Early Dynastic stone vessels have yielded new provenances and dates for more than thirty Early Dynastic vessels purchased in 1913. Based on the identification of previously unrecognized tomb numbers written on their surfaces, we can now prove that the vessels in question came from excavations conducted in 1910–11. At that time British archaeologist James E. Quibell was working, on behalf of the Egyptian government, in an important cemetery dating from Dynasties 2–3 (2770–2573 BC) north of the Step Pyramid of Djoser at Saqqara. Finally, a new study of the museum's prize Dynasty 22 coffins has both enriched our knowledge of their iconography and confirmed their status as among the finest surviving examples in the world.

■ Lawrence M. Berman, Research Curator of Egyptian Art



The catalogue team examines Egyptian objects in the conservation lab. Here, Larry Berman, research curator of Egyptian art, points to x-rays of Middle Kingdom wood statuettes, while Pat Griffin, assistant conservator of objects, and Ken Boač, catalogue research assistant, look on. The catalogue project has been supported by the National Endowment for the Arts. Publication support will be provided by the Andrew W. Mellon Foundation.

Representation and Remembrance

POETIC PASTS:
DIGITAL
PHOTOGRAPHY
BY MARTINA
LOPEZ
January 17–
March 23, 1997

Collective memory and an exploration of the relationship between time and sight mark the evocative photographs of Martina Lopez, which combine her memories of family and place, her own photographs of landscapes and clouds, and images of figures from the past. She has assembled a library of photographs spanning 150 years and digitized them, and she uses the digital files to create the 4 x 5-inch transparencies from which these large-scale silver dye bleach process color prints (Cibachromes) are made. The works in the exhibition are courtesy of the artist and Schneider Gallery.

Lopez began working with combined images in 1986 after the death of her father, as a means to explore and understand familial relationships and the ephemerality of memory. Her need to make connections with her own and her family's history was further enforced by the recollection of an older brother's death, in Vietnam, when she

As the cycle of life evolves in the ebb-and-flow of a watery landscape, the young grow old and will eventually die. Yet a girl, who is either no longer

was four years old. While Lopez has little memory of her brother, her mother's sorrow was so profound that his presence was always strongly felt in their large family. Through her photographic images, Lopez has attempted to reimagine, reconstruct, and recreate her family tree. Her early work focused on images culled from family photograph albums, but more recently Lopez has collected photographs, often bought in second-hand stores, that expand the concept of personal remembrances, as she describes it, "to create a collective history, one that would allow people to bring their own memories to my work."

In vast and often melancholic landscapes Lopez places figures of differing scale and varying hue, concocting surrealistic compositions where solemn faces and undulating clouds create an unsettling world. While the figures suggest both familial relationships and a sense of community, they seem disconnected, and the sense of time—

alive or at an advanced age judging from her attire, dances before us while other figures look on in Revolutions in Time.



Martina Lopez juxtaposes the maxims of standing in the way of the future and honoring the past in her large-scale color print In the Way of Tradition.





*This work's title, *Promising the Past*, suggests the importance of remembering and honoring those who have come before us, but Lopez's careful*

of one generation passing to the next—is lost. A child may be the grandparent of the adult beside him. Further, careful inspection reveals that the figures are not necessarily scaled to the landscapes in which they stand. Using combinations of photographic images spanning several eras to create compositions that often contradict the perceived depth of field, Lopez challenges the idea that we see in terms of space, not time.

The “magic realism” of Latin American writers Isabel Allende, Laura Esquivel, and Gabriel García Márquez becomes visible in Lopez’s prints. We see dreamscapes filled with spirits from the past, not malevolent but certainly rest-

choice of words also implies the present and makes us confront our own ideas of mortality.

less as they try to break out of the formal poses in which they were captured long ago. Yet the old graveyards, flowing rivers and other water-covered surfaces, and the roots of mighty trees break the stasis that the figures’ poses seem to imply. As time, movement, space, and memory fuse into a mysterious world, secrets are both revealed and hidden. By using representative images, Lopez forces viewers to draw on personal experiences in order to interpret her work. What at first appears to be an understood chronology falls apart, revealing glimpses into resurrections from other times and creating a world inhabited by the spirits of our familial past.

■ Karen L. Churchill, Photography Research Assistant

Music

A **Subscription Concert** on Wednesday the 22nd at 8:30 features the internationally acclaimed *St. Petersburg String Quartet* in their museum debut performing works by Prokofiev, Pärt, Borodin, and Schubert. Seating is reserved and tickets are required. A free **Preconcert Lecture** at 7:15 is offered by Cleveland Orchestra program annotator *Peter Laki*.

The 1996-1997 Gala Subscription Series again features outstanding concerts, including *The Cavani String Quartet* and *Colorado String Quartet*, baritone *Sanford Sylvan* with pianist *David Breitman*, and harpsichordist *Jory Vinikour*. You can still subscribe to all four at a significant package discount. There are special discounts for museum and Musart Society members, seniors, and students. Pick up a brochure in the north lobby or call ext. 282.

Musart Series

On Sunday the 19th at 3:30, pianist *John Wustman* and vocal soloists from the *University of Illinois* offer a **Salute to Franz Schubert** (1797-1828). On Saturday the 25th at 2:00 in the **Indoor Garden Court**, *The Riverside Children's Choir*, *Sevilla B. Morse*, director, sings works by Britten, Schubert, and Este, among others. In a **Cello Recital** Sunday the 26th at 3:30, *Scott Klusdahl* performs works by Eberhard, Sessions, Carter, Salonen, and Dutilleux. The

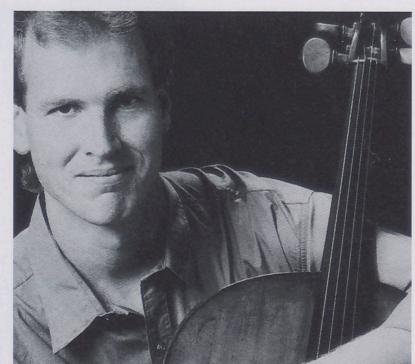


month winds up with a **Gallery Concert** on Thursday the 30th at 3:30 in Gallery 220, with *The Chagall Quartet*.

Curator's Organ Recitals by Karel Paukert are Sundays the 5th, 12th, 19th, and 26th (with Israeli-born recorder player Rotem Gilbert), with works by an assortment of composers from many eras.

Free admission, unless indicated. Complete program details appear in the daily listings. Programs are subject to change. Recorded selections from museum concerts air Monday evenings from 10:00 to 11:00 on WCLV (95.5 FM). For information about any of the preceding programs, call ext. 282.

Above: The renowned *St. Petersburg String Quartet* comes to the temperate paradise of Cleveland on Wednesday the 22nd. Below: Up-and-coming cellist *Scott Klusdahl* plays Sunday the 26th.



1 January/Wednesday

Museum Closed —New Year's Day

2 January/Thursday

First Thursday Curatorial consultation for members only, by appointment

Highlights Tour 1:30 CMA Favorites

3 January/Friday

Highlights Tour 1:30 CMA Favorites

4 January/Saturday

Highlights Tour 1:30 CMA Favorites

5 January/Sunday

Gallery Talk 1:30 *What's New? Recent Acquisitions*. Joellen DeOreo (Sign-language interpreted)

Organ Recital 2:00 Karel Paukert. Works by Messiaen and Alain

Family Workshop 2:00-4:00 *Photo-Collage Workshop*. Instructor, Gerry Karlovec. Participants in the workshop use a copy machine to reproduce images which will then be altered by cutting, reassembling, and gluing to produce unique photo-collage. Finished pieces may be displayed in our Lower Level/Education Gallery. Drop-in; no registration required

Gallery Talk 2:30 *Legacy of Light*. Deb Pinter

Film 3:30 *Artists and Models* (USA, 1955, color, 109 min.) directed by Frank Tashlin, with Dean Martin, Jerry Lewis, Eva Gabor, and Shirley MacLaine. A NYC artist lands a job as a cartoonist, inspired by his goofy partner's outlandish dreams. \$4 CMA members, \$3 kids 12 and under, \$5 others



Duane Michals' *Paradise Regained* exemplifies his witty, irreverent narrative photography (six individual gelatin silver prints, 1968, Gift of Museum members in 1989, 1989.446).

Lectures and Gallery Talks

Highlights Tours Tuesdays, Thursdays, Fridays, and Saturdays at 1:30. Thematic **Gallery Talks** Wednesdays and Sundays at 1:30, and Thursdays at 2:30. A sign-language interpreter accompanies the 1:30 talk on the first Sunday of each month. Topics are subject to change. Four special added **Legacy of Light Gallery Talks** are offered Sundays at 2:30.

Two **Guest Lectures** feature photographers whose work is in *Legacy of Light*. On Sunday the 12th at 3:30, Sally Mann discusses her work. And on Sunday the 19th, Duane Michals speaks about his images at 3:00.

Hands-On Art

Three **Family Workshops** complement *Legacy of Light*. On Sundays the 5th and 26th, 2:00–4:00, *Photo-Collage Workshops* let you use a copy machine to reproduce images which are then altered by cutting, reassembling, and gluing to produce unique photo-collage (drop-in/no registration required). On Sunday the 12th, 2:00–4:00, in a *Photogram Workshop*, you use light-sensitive paper to record favorite objects, creating a one-of-a-kind image called a photogram (bring favorite objects from home). Workshop begins promptly at 2:00 and will be repeated at 3:00—not a drop-in workshop. Finished pieces from both workshops may be displayed in our Lower Level/Education Gallery. **Family Express**, 3:00–4:30 on Sunday the 19th, is *Royal Fun*. Families can create crowns to wear and search the galleries for portraits of royalty dressed in their regalia in this free drop-in workshop. The museum offers **Teachers' Workshops** as well; for information call ext. 469. Sun-Hee J. Kwon's monthly **All-Day Drawing Workshop** is 10:30–4:00 on Saturday the 18th. Register by Friday the 10th; call ext. 462. \$20 fee includes basic materials and parking.

7 January/Tuesday

Highlights Tour 1:30 CMA Favorites

8 January/Wednesday

Gallery Talk 1:30 Techniques of Ceramic Sculpture. Nancy Prudic

Textile Art Alliance Lecture 1:30 Gayle Pritchard

Highlights Tour

6:30 CMA Favorites
Film 7:30 *The Champagne Safari* (Canada, 1995, color/b&w, 100 min.) directed by George Ungar. Portrait of French-born American entrepreneur Charles Bedaux, who made a fortune selling worker efficiency programs to corporations (his methods were lampooned in Chaplin's *Modern Times*) before being arrested for treason for Nazi collusion. Includes never-before-seen footage of Bedaux's extravagant 1934 expedition to the Canadian Rockies with 53 cowboys, 130 pack horses, seven half-track vehicles, dozens of cases of champagne, his wife, his mistress, a maid, and an Oscar-winning Hollywood cameraman (Floyd Crosby) to record the journey. Cleveland premiere! \$4 CMA members, \$5 others

9 January/Thursday

Highlights Tour 1:30 CMA Favorites

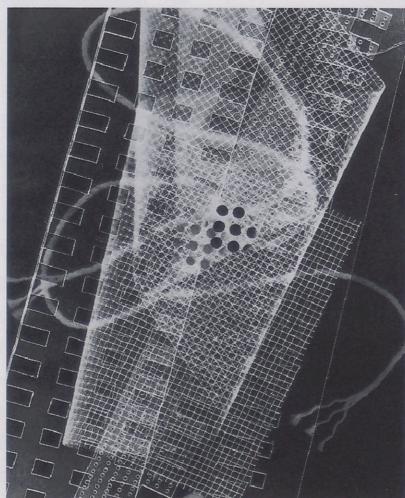
Gallery Talk 2:30 Techniques of Ceramic Sculpture. Nancy Prudic

10 January/Friday

Highlights Tour 1:30 CMA Favorites

11 January/Saturday

Highlights Tour 1:30 CMA Favorites



12 January/Sunday

Gallery Talk 1:30 Techniques of Ceramic Sculpture. Nancy Prudic

Organ Recital 2:00 Karel Paukert. Works by César Franck

Family Workshop 2:00–4:00 *Photogram Workshop*. Instructor, Andrea Harchar. Participants in this workshop use light-sensitive paper to record favorite objects, creating a one-of-a-kind image called a photogram. Finished pieces may be displayed in our Lower Level/Education Gallery. Participants should bring favorite objects from home. (Workshop begins promptly at 2:00 and will be repeated at 3:00—not drop-in)

Gallery Talk 2:30 *Legacy of Light*. Cathy Culp

Film 3:30 *It's Only Money* (USA, 1962, b&w, 84 min.) directed by Frank Tashlin, with Jerry Lewis, Joan O'Brien, and Zachary Scott. A TV repairman turned detective battles gadgets and machines on his way to locating a millionaire's heir. \$4 CMA members, \$3 kids 12 and under, \$5 others

Guest Lecture 3:30 Photographer Sally Mann discusses her work

14 January/Tuesday

Highlights Tour 1:30 CMA Favorites

15 January/Wednesday

Gallery Talk 1:30 *Matisse, Picasso, and Friends*. Dyane Hanslik

Art Travels Lecture 6:45 *St. Denis and the Genesis of Gothic*. Robert P. Bergman. Admission \$10; series of three \$20 CMA members and students, \$25 others (advance sale only; call ext. 464 for info)

Film 8:15 *Strand: Under the Dark Cloth* (Canada, 1990, color/b&w, 81 min.) directed by John Walker. Probing look at the life, art, and avant-garde films of pioneering American photographer Paul Strand; with Georgia O'Keeffe, Fred Zinnemann, and others. Won the 1990 Genie (Canadian Oscar) for Best Documentary. Cleveland premiere! \$4 CMA members, \$5 others

Be like Laszlo in a photogram workshop, Sunday the 12th. (At left is Moholy-Nagy's Photogram #9, 1939, Leonard C. Hanna, Jr., Fund 1992.10)

Art Travels

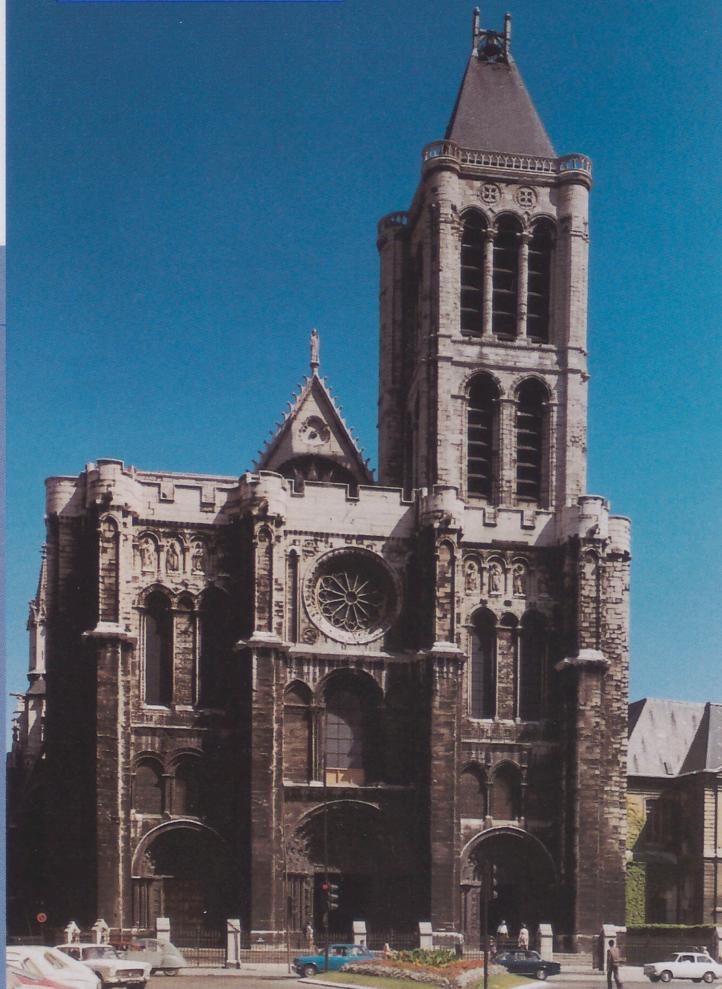
The Majesty of Stone and Light

*The Great Gothic Cathedrals:
France and Beyond*

Every January, Director Robert P. Bergman offers a series of public lectures in Gartner Auditorium. This year's series will be held on three Wednesday evenings at 6:45: January 15 (*St. Denis and the Genesis of Gothic*), 22 (*Chartres, Reims, Amiens: Classic Gothic*), and 29 (*The Internationalization of Architectural Style: Gothic Abroad*).

The style of Gothic architecture originated in the Ile de France during the 12th and 13th centuries. The great churches of St. Denis, Chartres, Reims, and Amiens embody the hallmarks of the style—soaring verticality, transparent stained glass, and sculptural ornamentation of surfaces. The architectural elements of the pointed arch, the flying buttress, and the rib vault were combined to create a unified, spiritual space for the devout. The energy, majesty, and mystery of these cathedrals had an everlasting impact on the history of Western architecture.

Registration for series tickets should be received by Friday, January 10. Because of limited seating, registration is first-come, first-served. Only series tickets will be reserved in advance by mail. Tickets to individual lectures will be \$10 at the door on a space-available basis.



Series fee: CMA members and students \$20, nonmembers \$25. Make checks payable to the Cleveland Museum of Art and mail to the education department, attention "Gothic Cathedrals" (students include copy of ID). Tickets will not be mailed. You may pick them up at the museum the day of the lecture beginning at 5:30. Names of the paid subscribers will be on a list at the door. Questions? Call ext. 464 or pick up a flyer at the museum.

The 11th-century St. Denis abbey church is one of the featured Gothic buildings in Director Robert P. Bergman's lecture on January 15, St. Denis and the Genesis of Gothic.

16 January/Thursday

Highlights Tour 1:30 CMA Favorites

Gallery Talk 2:30 Matisse, Picasso, and Friends. Dyane Hanslik

17 January/Friday

Highlights Tour 1:30 CMA Favorites

18 January/Saturday

All-Day Drawing Workshop 10:30–4:00

Register by Friday the 10th; call ext. 462. An intensive gallery class for beginning to advanced students. \$20 fee includes basic materials and parking. Instructor: Sun-Hee J. Kwon.

Highlights Tour 1:30 CMA Favorites

19 January/Sunday

Gallery Talk 1:30 Matisse, Picasso, and Friends. Dyane Hanslik

Organ Recital 2:00 Karel Paukert. Works by Eben, Teml, and J.S. Bach

Gallery Talk 2:30 *Legacy of Light*. Vivian Kung

Guest Lecture 3:00 Photographer Duane Michals talks about his work

Family Express 3:00–4:30 *Royal Fun*. Create crowns to wear and search the galleries for portraits of royalty dressed in their regalia in this free drop-in family workshop

Recital 3:30 Pianist John Wustman and vocal soloists from the University of Illinois. The world-renowned pianist and peda-

gogue leads a birthday salute to Franz Schubert (1797–1828)

Film 3:30 *The Nutty Professor* (USA, 1963, color, 107 min.) directed by Jerry Lewis, with Jerry Lewis, Stella Stevens, and Del Moore. Wild Jekyll-Hyde fantasy about a nerdy chemistry professor who transforms himself into swaggering, macho Buddy Love (modeled after Dean Martin?) to woo the girl of his dreams. Widely regarded as Jerry Lewis's masterpiece. \$4 CMA members, \$3 kids 12 and under, \$5 others

21 January/Tuesday

Highlights Tour 1:30 CMA Favorites

Film

Jerry Lewis: The King of Crazy

The French call him "le Roi du Crazy." Jerry Lewis, an American icon, has proved himself the world's foremost nerd in a series of movies spanning 30 years! Lewis began his movie career as the frantic, geeky sidekick to debonair Dean Martin. He soon graduated to star billing and solo projects, some of which he produced and directed himself, but he never discarded his goofball persona. Recently Lewis has had notable "straight" roles and appeared on Broadway in *Damn Yankees* (the roadshow production brings Lewis to Cleveland this month). We salute him with four of his funniest movies: the Martin/Lewis feature *Artists and Models* (Sunday the 5th), and three solo vehicles, *It's Only Money* (Sunday the 12th), *The Nutty Professor* (Sunday the 19th), and *The Disorderly Orderly* (Sunday the 26th). Admission \$5, CMA members \$4, kids 12 and under \$3.

Four Lives on Film

In this series we present the first Cleveland showings of four acclaimed nonfiction films about four larger-than-life personalities: flamboyant American entrepreneur and Nazi collaborator Charles Bedaux (*The Champagne Safari*, Wednesday the 8th); celebrated American photographer (whose work is represented both in *Legacy of Light* and *Seven Masters in Depth*) Paul Strand (*Under the Dark Cloth*, Wednesday the 15th); WWII German army officer and diarist Ernst Jünger (*One Man's War*, Wednesday the 22nd); and gay underground filmmaker and provocateur Rosa von Praunheim (*Neuroisia: 50 Years of Perversity*, Wednesday the 29th). And you thought documentaries were dull. Admission \$5, CMA members \$4.



Lewis, Gabor, and Martin: *Artists & Models*, Sunday the 5th.

22 January/Wednesday

Gallery Talk 1:30 *What's New? Recent Acquisitions*. Joellen DeOreo

Preconcert Lecture 7:15 Peter Laki. The Cleveland Orchestra program annotator gives a free lecture in the recital hall

Art Travels Lecture 6:45 *Chartres, Reims, Amiens: Classic Gothic*. Robert P. Bergman. Admission \$10

Film 7:30 *One Man's War* (France/W. Germany, 1981, b&w, subtitles, 105 min.) directed by Edgardo Cozarinsky. Excerpts from *The Parisian Diaries* of German writer and WWII army officer Ernst Jünger are combined with newsreels and carefully chosen music to paint a portrait of occupied France. Cleveland premiere! \$4 CMA members, \$5 others

Subscription Concert 8:30 *St. Petersburg String Quartet*. Violinists Alla Aranovskaya and Ilya Teplyakov, violist Konstantin Kats, and cellist Leonid Shukaev. This award-winning quartet makes their museum debut performing works by Prokofiev, Pärt, Borodin, and Schubert.

Seating is reserved. Tickets are available by telephone reservation (ext. 282) Monday–Friday, starting Wednesday the 15th, or at the door starting one hour and fifteen minutes before each concert. General admission \$14, \$12, or \$10; CMA and Musart Society members, senior citizens, and students \$12, \$10, or \$8; special student rate at the door only \$5

23 January/Thursday

Highlights Tour 1:30 CMA Favorites

Gallery Talk 2:30 *What's New? Recent Acquisitions*. Joellen DeOreo

24 January/Friday

Highlights Tour 1:30 CMA Favorites

25 January/Saturday

Highlights Tour 1:30 CMA Favorites

Recital 2:00, Indoor Garden Court. *The Riverside Children's Choir*, Sevilla B. Morse, director. In the Indoor Garden Court, local children sing works by Britten, Schubert, and Este, among others

26 January/Sunday

Gallery Talk 1:30 *What's New? Recent Acquisitions*. Joellen DeOreo

Family Workshop 2:00–4:00 *Photo-Collage Workshop*. Instructor, Gerry Karlovec (see Sunday the 5th for details)

Organ Recital 2:00 Karel Paukert, with Rotem Gilbert, recorder. Works by J.S. Bach and baroque composers

Gallery Talk 2:30 *Legacy of Light*. Cathy Culp

Recital 3:30 Scott Klusdahl, cello. Known for his elegant, singing tone, robust virtuosity, and insightful music making, this fine young cellist performs works by Eberhard, Sessions, Carter, Salonen, and Dutilleux

Film 3:30 *The Disorderly Orderly* (USA, 1964, color, 90 min.) directed by Frank Tashlin, with Jerry Lewis, Glenda Farrell, and Susan Oliver. Slapstick meets sentiment in this frenetic, often hilarious comedy set in a nursing home. \$4 CMA members, \$3 kids 12 and under, \$5 others

28 January/Tuesday

Highlights Tour 1:30 CMA Favorites

29 January/Wednesday

Gallery Talk 1:30 *The Digital Photography of Martina Lopez*. Bob Dewey

Art Travels Lecture 6:45 *The Internationalization of Architectural Style: Gothic Abroad*. Robert P. Bergman. Admission \$10

Film 7:30 *Neuroisia: 50 Years of Perversity* (Germany, 1996, color, subtitles, 89 min.) directed by and starring Rosa von Praunheim. Fact shucks up with fiction in this shaggy-dog murder mystery that is also an autobiographical portrait of provocative German filmmaker and gay activist von Praunheim. "Juicy, dishy fun, the most entertaining film of his career." —*Village Voice*. Cleveland premiere! No one under 17 admitted! \$4 CMA members, \$5 others

30 January/Thursday

Highlights Tour 1:30 CMA Favorites

Gallery Talk 2:30 *The Digital Photography of Martina Lopez*. Bob Dewey

Gallery Concert 3:30 in Gallery 220. *The Chagall Quartet*

31 January/Friday

Highlights Tour 1:30 CMA Favorites

Fabergé Update

How to get your free *Fabergé in America* tickets:

Admission tickets are issued for a specific date and time based on availability. Only 200 people will be admitted to the exhibition each half hour. Many weekend hours are certain to sell out in advance—therefore, advance tickets are strongly recommended. There are two ways to get your tickets:

1. Call Advantix ticket services at 216/241-6000 or 1-800/766-6048. Have your six-digit membership ID number and credit card ready. The service fee has been reduced to \$1.95 per ticket. Your tickets will be mailed to you two to four weeks prior to the date requested.
2. Visit the members-only ticket window at the museum box office opening March 2, 1997.

Exhibition dates:

March 9 through May 11, 1997

Exhibition hours:

Closed Mondays (except CMA Members Mondays)
 Tuesday, Thursday, Saturday, and Sunday, 10:00 am to 6:00 pm; Wednesday and Friday, 10:00 am to 10:00 pm
 Last timed ticket issued one hour before closing time.

Ticket prices

Admission is free for members. For nonmembers:
Weekdays, \$7 adults; \$6 senior citizens, students, 12 and older; \$4 children ages 6–11; \$1 children 5 and under. *Weekends*, \$10 adults; \$7 senior citizens, students, 12 and older; \$4 children ages 6–11; \$1 children 5 and under. No strollers permitted.

Recorded tour prices

\$3 members, \$4 all others

Imperial Lilies of the Valley Basket, gold, silver, nephrite, pearls, diamonds, before 1896, New Orleans Museum of Art.



Save These Dates

Open up your 1997 calendar (purchased at a 15% discount from the Museum Store, of course) and fill it in with following list of dates for members-only programs celebrating *Fabergé in America*. Details about each of the programs will be provided in upcoming issues.

Saturday, February 15, 1997

10:00 Gartner Auditorium
 Lecture on the life and times of Peter Carl Fabergé by Barbara Kathman, Education Staff

Saturday, March 1, 1997

All day
 Seminar on Russian art during the Fabergé era by Mariana Carpinisan, Smithsonian Institution

Monday, March 10, 1997

1:00–8:00
 Members Monday, *Fabergé in America* open exclusively for members

Saturday, March 15, 1997

Evening reception for members

Monday, April 7, 1997

1:00–8:00
 Members Monday
Monday, May 5, 1997
 1:00–8:00
 Members Monday

Legacy of Light Exhibition Advisory Committee

Our deepest thanks to the members of the *Legacy of Light* Advisory Committee.

Steve Myers, *Chairman*

Herb Ascherman

Hanna and Jim Bartlett

David Bergholz

Jerald Brodkey

Jonathan Buchter

Linda Butler

Bill Chilcote

Chris Davis

Gary Engle

Sandra Gillard

Barbara Kaplan

Gerry Kiefer

Tim LaRiche

Bill Lipscomb

Charles McElwee

Nancy McEntee

Judith and Ted McMillan

Pat and Chuck Mintz

Kevin O'Neil

Donna Reid

Emily Rosen

Catherine Scallen

Ellen Schulz

Adele Silver

Naomi Singer

Marjorie Talalay

Peter Wach

Bob and Frannie Waltz

Jonathan Wayne

Judy and Dan Weidenthal

Trudy Wiesenberger



The Legacy Society

The **Legacy Society** is a museum support group comprised of people who have named the museum in their wills or estate plans. Among the benefits of membership are an annual reception and behind-the-scenes tour with the director and recognition in publications including the Members Magazine and Annual Report (for those

Please send me information

Name _____

Street Address _____

City, State, Zip code _____

Telephone _____

who want such recognition). If you have named the museum in your will or estate plan, please let us know so that we may include you. If you would like information about making a testamentary gift to the Cleveland Museum of Art, please call Kate Sellers, director of development and external affairs, at ext. 154.

I have named the museum in my will or estate plan

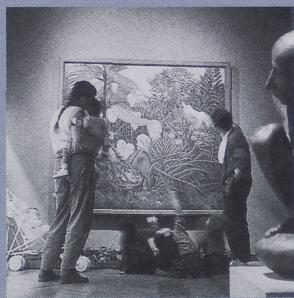
Looking Together

A Special Conference for Parents at the Cleveland Museum of Art

Saturday, February 1, 1997, 9:00-3:00

Cosponsored by the Cleveland Museum of Art and WVIZ Public Television, this conference is designed to help parents take advantage of PBS programming and the museum's collection to teach their preschool and elementary-age children about the arts.

Registration fee of \$20 includes a full day of lectures and workshops plus a copy of the museum's new preschool guide, *Looking Together*, by our own museum educator Penelope D. Buchanan. Call ext. 181 to register. Walk-in registration will be taken the day of the conference on a space-available basis.



Conference Schedule

9:00 Registration in north lobby
 9:30-10:30 WVIZ presentation: *Kids and TV*
 10:45-11:45 A child development specialist discusses the important role of the arts in the learning process
 12:00-1:00 Lunch may be purchased in the Museum Cafe
 1:00-2:00 Gallery tours using *Looking Together* book
 2:00-3:00 Hands-on studio art workshop

Looking Together is a groundbreaking publication consisting of a booklet and four separate illustrated foldout sections which together provide information in many layers of sophistication to help adults engage children of all ages in the museum experience. It costs \$10, \$5 for teachers.

Thanks for the Help!

Many thanks to the nearly 50 volunteers who helped extend the museum's hospitality to all of our CircleFest volunteers. The museum's affiliate group, Young Friends, made this the first of many volunteer efforts and furnished one-third of these volunteers. They were joined by Womens Council and our general membership volunteers. It was a very successful effort and we appreciate all your time and work. Hope to see you next year!

If you have thought about volunteering at the museum, please call ext. 593 for more information and an application blank. Make us one of your New Year resolutions.

Take Note



The Cleveland Museum of Art receives partial funding from the Ohio Arts Council, a state agency created to foster and encourage the development of the arts and to preserve Ohio's cultural heritage. Funding from the OAC is an investment of state tax dollars that promotes economic growth, educational excellence, and cultural enrichment for all Ohioans.

The museum is also the recipient of a General Operating Support grant from the Institute of Museum Services, a federal agency. IMS grants are awarded to cultural institutions that demonstrate outstanding performance in all areas of operations.

The **Trideca Society's** annual meeting will be held in the recital hall on Saturday, January 18 at 10:00. A business meeting will be followed at 10:30 by a talk, *Fabergé and His Sources*, given by Henry Hawley. Anyone interested in becoming a Trideca member is invited to attend.

A **Trideca Society Winter Weekend** in New York is planned for Friday, January 24 through Sunday the 26th. Participants can see three major exhibitions: *The Brilliance of Swedish Glass, 1918-1939* at the Bard Graduate Center for Studies in the Decorative Arts, *Charles Rennie Mackintosh* at the Metropolitan Museum of Art, and *Studio Craftsmen, 1945-1965* at the American Crafts Museum. We'll also visit private collections and dealers; call ext. 413 for information about this trip.

Museum members may audit **Case Western Reserve University Art History Classes** for the extremely reasonable fee of \$50. Since these classes normally cost hundreds of dollars per credit hour, this

privilege of museum membership represents quite a substantial benefit to those who take advantage of it. All CWRU art history classes are held here at the museum as part of the two institutions' joint program in art history; many are taught by museum curators who also hold teaching posts at the university. The next offerings are Stan Czuma's *Buddhist Art* course (ARTH 302/402), held Tuesdays 11:00-1:00 starting January 14; and Jenifer Neils's *Ancient Cities and Sanctuaries* class (ARTH 227), Tuesdays and Thursdays, 9:30-10:45 starting January 14. Send a check (memo "ARTH 302/402" and/or "ARTH 227") to the education department or call ext. 462.

The museum is teaming up with the Center for Contemporary Art, the Cleveland Institute of Art, the Northeast Ohio Dealers Association, NOVA (New Organization for the Visual Arts), and SPACES to offer **So You Want to Begin Collecting Contemporary Art**, a series of six Saturday classes, January-June. Call NOVA, 431-7500, for details.

Patron Sponsors: Charter Members Recognized

The inaugural year for our highest category of individual annual giving has come to an end, and we wish to recognize the philanthropists who made this first year such a success. Patron Sponsors make yearly gifts of \$25,000 or more to the museum, and in recognition of their generosity, they may sponsor certain special exhibitions of their choosing. For more information about the Patron Sponsors level of giving, or the Circles program, please call Diane M. Ruppelt at ext. 153.

Patron Sponsors: Charter Members

Mr. and Mrs. Leigh Carter
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 Mr. and Mrs. Michael Sherwin
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The Cleveland Museum of Art

11150 East Boulevard at University Circle
Cleveland, Ohio 44106-1797
Tel. 216/421-7340

Admission to the museum is free

Telephone

216/421-7340
TDD: 216/421-0018

Museum Store
216/421-0931

Beachwood Place store
216/831-4840

SouthPark Center store
216/846-2323

Member Hotline
216/421-7340 x295

Web Site
www.clemusart.com

Gallery Hours

Tuesday, Thursday,
Friday 10:00-5:45
Wednesday 10:00-9:45
Saturday 9:00-4:45
Sunday 1:00-5:45
Closed Mondays,
July 4, Thanksgiving,
December 25, and
January 1

Museum Cafe Hours

Tuesday, Thursday,
Friday 10:00-4:30
Wednesday 10:00-8:30
Sunday 1:00-4:15
Saturday 10:00-4:15
Sunday 1:00-4:30

Museum Store Hours

Open during all regular
and extended hours

**Ingalls Library
Members Hours**

Tuesday-Saturday
10:00-galley closing
Slide Library by
appointment only

**Print Study
Room Hours**

Tuesday-Friday
10:00-11:30 and
1:30-5:00

Parking

90¢ per half-hour to
\$7 max. in upper lot
\$3.50 flat rate in park-
ing deck
Free to senior citizens
all day Thursday
Free with handicapped
permit
\$2.25 flat fee every
Wednesday after 5:00
Rates include tax

**For Visitors with
Disabilities**

Large-type brochure
available in the north
lobby. Borrow wheel-
chairs at the check
room

Wheelchair access is
via the north door

Free assistive listening system (ask at
the north lobby
check room) for films
and lectures in the
auditorium and
recital hall

World-class T-shirt and tote bag

imprinted with our museum's name in twenty-two languages. Perfect for international travel or local shopping. At the Museum Stores at the museum, Beachwood Place, and now at SouthPark Center.

